

To Mother Mary Cecilia, St. Mary's, Waterford.

IRISH MELODIES

Transcribed and Adapted
for the
IRISH HARP.

BY

M. A. C.

Book I.

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BELIEVE ME IF ALL.

Con espressione.

Musical score for "BELIEVE ME IF ALL." in G major, 6/8 time. The score consists of three systems of piano accompaniment. The first system begins with a piano (*p*) dynamic and includes a crescendo leading to a forte (*f*) dynamic. The second system features a piano (*p*) dynamic followed by a crescendo to a fortissimo (*sf*) dynamic. The third system starts with a piano (*p*) dynamic and ends with a piano (*p*) dynamic. The music is characterized by expressive, flowing lines in both the treble and bass staves.

Nº 2.

SHE IS FAR FROM THE LAND.

Andantino.

Musical score for "SHE IS FAR FROM THE LAND." in G major, 6/8 time. The score consists of two systems of piano accompaniment. The first system begins with a piano (*p*) and dolce (sweet) dynamic. It features a melodic line in the treble staff with fingerings (2, 1, +, 1, +, 1, 2, 3) and a bass line. The second system concludes with a pianissimo (*pp*) and diminuendo (*dim.*) dynamic. The tempo is marked Andantino.

IF THOU'LT BE MINE.

Cantabile.

Musical score for 'IF THOU'LT BE MINE.' in 6/8 time. The piece is marked *Cantabile*. The first system shows the right hand with a melody and the left hand with a bass line, starting with a *p* (piano) dynamic. The second system continues the melody and bass line, with dynamics *mf* (mezzo-forte), *p*, *f* (forte), and *p*. A 'Fix F#' instruction is present below the first system. The piece concludes with a *p* dynamic.

Nº 4.

NOTHING IN LIFE CAN SADDEN US.

Allegro.

scherzando

Musical score for 'NOTHING IN LIFE CAN SADDEN US.' in 6/8 time. The piece is marked *Allegro* and *scherzando*. The first system shows the right hand with a melody and the left hand with a bass line, starting with a *p* (piano) dynamic. The second system continues the melody and bass line, with dynamics *mf* (mezzo-forte), *p*, *f* (forte), and *p*. The piece concludes with a *p* dynamic and a 'D.C.' (Da Capo) instruction. Fingerings and accents are indicated throughout the score.

Nº 5.

I'D MOURN THE HOPES THAT LEAVE ME.

Moderato.

The musical score is written for piano in 2/4 time. It consists of four systems of music, each with a treble and bass staff. The piece begins with a piano (*p*) dynamic and a tempo marking of *Moderato.* The first system includes the instruction *con esp.* (con spirito). The second system features a *slen.* (sostenuto) marking. The third system includes *a tempo*, *slen.*, and *mf tempo* markings. The fourth system includes *p*, *slen.*, and *molto slen.* markings. The score is characterized by flowing sixteenth-note passages in the right hand and a steady bass line in the left hand. Fingering numbers (1, 2, 3) and plus signs (+) are used throughout to indicate fingerings and phrasing. The piece concludes with a final cadence.

Nº 6.

THE WEDDING OF BALLYPOREEN.

Moderato.

The musical score is written for piano in 6/8 time, featuring a treble and bass staff. The key signature has one sharp (F#). The piece is marked 'Moderato.' and includes dynamic markings *mf*, *f*, and *dolce*. The score is divided into four systems, each with a treble and bass staff. The first system begins with a treble staff melody and a bass staff accompaniment. The second system continues the melody and accompaniment, with a *f* marking in the bass staff. The third system features a *dolce* marking in the bass staff. The fourth system concludes the piece with a final cadence. Fingerings are indicated by numbers 1, 2, 3, and 4. Accents and slurs are used throughout the score to indicate phrasing and emphasis.

Nº 7.

KATHLEEN O'MORE.

Cantabile.

The musical score is written for piano in 6/8 time. It consists of four systems of music, each with a treble and bass staff joined by a brace. The tempo is marked 'Cantabile.' and the dynamics include *p* (piano) and *dim.* (diminuendo). The score features various musical notations: eighth and sixteenth notes, rests, and fingerings (e.g., 1, 2, 3, 1, 2, 1). There are also trills (tr) and slurs. The first system has a *p* dynamic. The second system has a *p* dynamic and a trill. The third system has a *p* dynamic. The fourth system has a *dim.* dynamic. The score is divided into measures by vertical bar lines.

Nº 8.

NAY, TELL ME NOT.

With spirit.

The musical score is written for piano in 6/8 time. It consists of five systems of music, each with a treble and bass staff. The piece begins with a piano (*p*) dynamic and a tempo marking of 'With spirit.' The melody in the treble staff is characterized by eighth-note patterns and slurs, with fingerings (1, 2, 3) and accents (+) indicated above the notes. The bass staff provides harmonic support with chords and single notes. The dynamics progress from *p* to *mf* (mezzo-forte) in the second system, and then to *cresc.* (crescendo) in the fourth system. The piece concludes with a final chord in the fifth system. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Nº 9.

OH, SOUTHERN BREEZE.

Moderato. 2 3

mf

Fine.

f

D.C.

This musical score is for a piece titled "OH, SOUTHERN BREEZE." It is marked "Nº 9." and "Moderato." The key signature is one sharp (F#) and the time signature is 6/8. The score is written for piano, with a grand staff (treble and bass clefs). The first system begins with a mezzo-forte (*mf*) dynamic and includes fingerings (1, 2, 3, 2, 1, 2) and accents (+) over the first four measures. The second system concludes with a "Fine." marking. The third system starts with a forte (*f*) dynamic and features a triplet in the fifth measure, with fingerings (1, 2, 3) and an accent (+). The fourth system ends with a "D.C." (Da Capo) instruction. The notation includes various musical symbols such as notes, rests, beams, and slurs.

Nº 10.

THE TIME I'VE LOST IN WOOLING.

Moderato.

p

mf

ff

mf

slen.

Nº 11.

IRISH LOVE SONG.

Andante.

3 2 1 + 2 1 +

p

poco rit. *pp* *cresc.* Fix C#

Fix C# *cresc.* *ff*



Nº 12.

MOLL RØE.

Animato.



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24. ".....Allegro in G
25. BACH.....Gavotte and Musette in G
26. SCHUMANN.....Rondoletto in G
27. BACH.....Petit Prélude in C minor
28. DIABELLI.....Allegro Moderato in A minor
29. ".....Allegro Moderato in B flat
30. DUSSEK.....Rondo in E flat (from Sonatina Op. 20, No. 6)
31. ".....Rondo in F (from Sonatina Op. 20, No. 3)
32. ".....Allegro quasi Andante (from Sonatina Op. 20, No. 2)
33. HANDEL.....Allegro in G (Suite 14)
34. MENDELSSOHN.....Andante Sostenuto
35. SCHUMANN.....Allegro in G
36. HUMMEL.....Minuet in C
37. GADE.....Ringeltanz
38. MERKEL.....Mountaineer's Song in D, Op. 51
39. BEETHOVEN.....Allegro Assai from Sonatina in F
40. ".....Rondo from Sonatina in F
41. CLEMENTI.....Minuetto in D, Op. 37

INTERMEDIATE.

42. MOZART.....Fantasia in D
43. PARADIES.....Toccata in A
44. HANDEL.....Allegro in G minor
45. MOZART.....Andante in C
46. PARADIES.....Toccata in D minor
47. BACH.....Prelude in F
48. MOZART.....Allegro in G
49. HAYDN.....Adagio and Allegro
50. ".....Menuetto and Presto
51. GADE.....Elegie
52. ".....Intermezzo
53. ".....Romance
54. ".....Capriccio
55. ".....Scherzo
56. ".....Humoresque
57. ".....Canzonette

58. GADE.....} Barcarolle
59. ".....} Scherzo
60. KJERULF.....Nouvellette
61. MAYER C.....Frühlingslied
62. ".....Grâce (No. 5 Etudes Melodiques)
63. BEETHOVEN.....Rondo in C, (Op. 51)
64. HAYDN.....Allegro con brio (from Sonata in D)
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67. ".....No. 8 of Inventions (in two parts, in F)
68. BENNETT.....Capriccio in A minor (Op. 28, No. 3)
69. BACH.....Rondeau in C minor (Partita No. 2)
70. SCHUBERT.....Scherzo in B flat
71. BACH.....Short Prelude in F (No. 9)
72. HAYDN.....Moderato in C sharp minor
73. BACH....."Bourrée in E," 6th French Suite
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76. MENDELSSOHN....."Allegro non troppo," Lieder No. 14
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78. RAFF, J.....Fleurette (Romance in C)
79. HANDEL.....Allegro in G minor (from Suite No 7.)
80. BARGIEL.....Bagatelle in D, Op. 4
81. BACH.....Echo in B minor (from Suite in B minor)
82. HANDEL.....Fantasia in C
83. BACH.....Sarabande in D minor (from 1st French Suite)
84. DAQUIN, C.....Rondo, The Cuckoo, in C minor
85. SCHYTTTE, L.....Berceuse
86. HAYDN.....Allegretto (La Roxalane)
87. MENDELSSOHN.....Andante and Allegro in A
88. NEVIN.....Narcissus
89. BEETHOVEN.....Les Adieux
90. SCHUMANN.....Schlummerlied
91. MOZART (Schulhoff).....Minuet and Trio in E flat
92. HANDEL.....Largo in G
93. TSCHAIKOWSKY, P.....Barcarolle
94. ".....Chanson Triste
95. RUBINSTEIN, A.....Melody in F

ADVANCED or SENIOR GRADE.

96. SCHUBERT.....Impromptu in A flat
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98. MOZART.....Allegro Maestoso in A minor
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